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STUDY OF A TIGER'S HEAD.
BY JOHN M. SWAN, R.A.



THE DANCING GIRLS
BY CECILIA BEAUX

The Art of Cecilia Beaux



MOTHER AND SON

BY CECILIA BEAUX

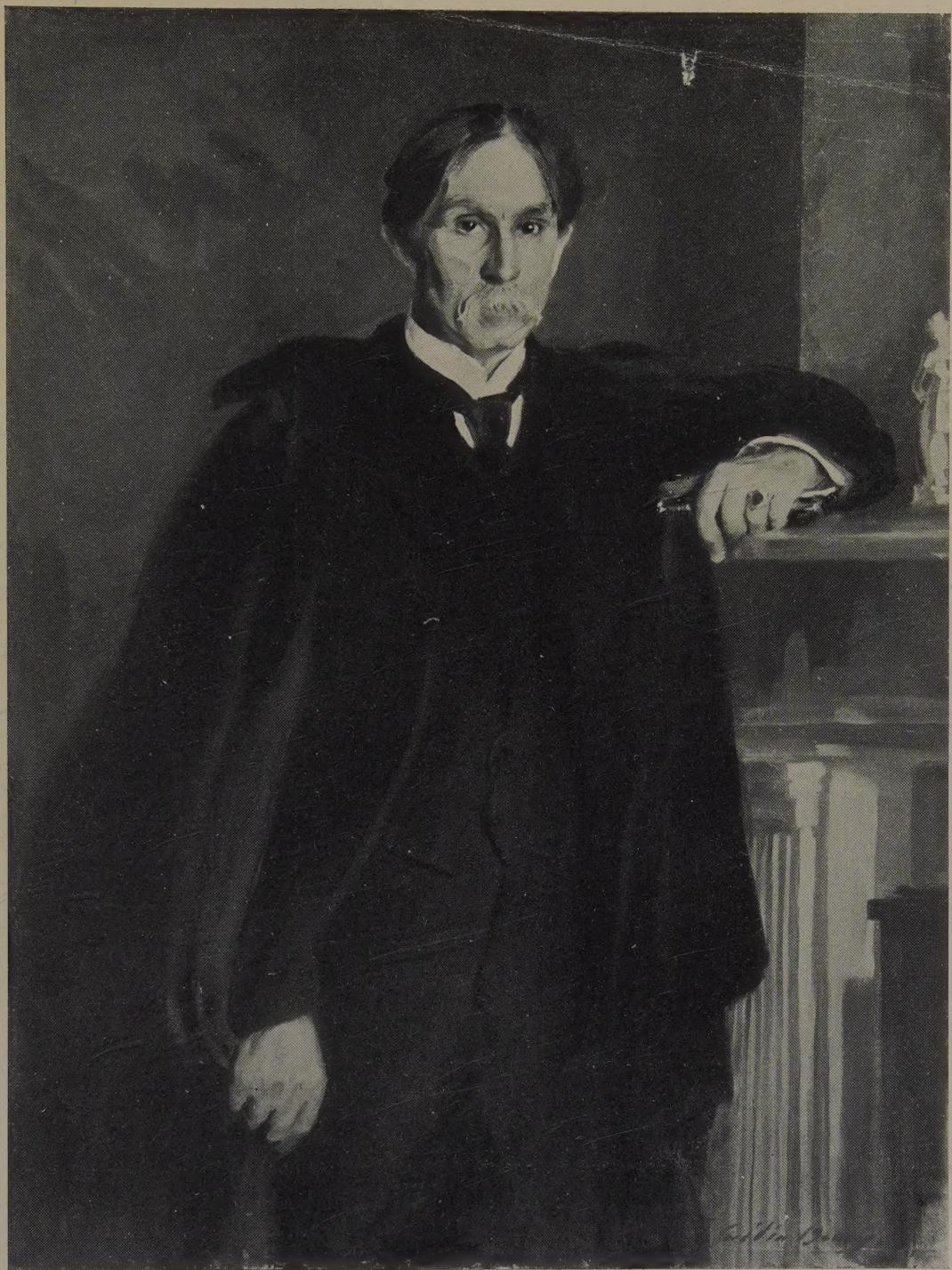
that she invariably satisfies herself. On the contrary, there are, probably, few who at times commit greater errors, but her faults are big faults and declare themselves bravely. There is nothing little or timid about her work, no hostage is asked,

that sometimes Miss Beaux's portraits give too much the impression of arrested motion and that the people she pictures are apt to be reflective rather than attentive, but even so they have marked individuality and convincing force. They are

no apologies are offered. On this account, perhaps, it lacks the appeal which weaker work possesses, holding aloof, as it were, and claiming not affection but homage.

Miss Beaux, obviously, uses a broad, full brush and allows her color to flow freely, but her manner is essentially sculpturesque. Unnecessary details she overlooks and big facts she presents boldly. Each plane is indicated with a certain abruptness which might well be supposed to set at variance the amenities of grace but which in reality yields nothing. Interest is arrested on the instant, after which attention is held in a covert fashion. The utterance is at the same time brusque and suave, the treatment of the accessories compensating for the manner in which the leading motive is presented.

It has been said that those Miss Beaux portrays she dignifies, imparting to them that ineffable air of distinction which is the reward of culture and the gift of heritage, and it is true that into her portraits creeps an intellectual quality which is the reflex of her own personality, but it is quite certain that she does not attribute to her sitters characteristics which are not primarily their own. She seeks, one may believe, the best, but at all times truth. It will be admitted



PORTRAIT OF RICHARD WATSON GILDER
BY CECILIA BEAUX

The Art of Cecilia Beaux



HELEN AMORY

BY CECILIA BEAUX

people who live and are capable of change.

There is one portrait, however, wherein Miss Beaux actually created personality. I refer to the portrait of John Paul Jones which was presented by the class of 1881 to the United States Naval Academy at Annapolis. For this work the painter had a replica of Houdon's bust, various prints and written character sketches, more or less authoritative. From these she produced the portrait which, far from being a cold repetition of facts, a mere repatterning of features, is a vital interpretation bound to carry conviction. What we know of John Paul Jones to-day is written on the counte-

perimposed, but, if so, compensation has been found in the resultant accumulation of strength, the habit of logical thought which is manifested in her paintings. It is this, perhaps, more than anything else, that sets them apart from others.

L. M.

THE Buffalo Fine Arts Academy is holding in the Albright Art Gallery its fifth annual exhibition of selected paintings by American artists. Miss Beaux is represented by the *Mother and Son* mentioned above and the portrait of Miss Agnes Irwin, dean of Radcliffe College, 1894-1909.

nance and expressed in the firm, set figure, the strong, sensitive hand.

The principal events in Miss Beaux's life are so well known that they need not be reiterated, but as bearing directly upon her work and influencing potently her art reference should be made to the fact that she has attained success almost entirely through her own efforts, using, without scorn, the means closest at hand to make a livelihood, while steadily pressing forward and casting each aside as, in the process of advance, it became useless. At first she did certain work for the Geological Survey, and then as time went on she painted china, produced crayon portraits from photographs and taught, doing each thing to the best of her ability as it came along, studying and applying each bit of acquired knowledge, not pampering her talent but never desecrating it by poor product, and, withal, so completely absorbed in the moment that there was never a thought of the future, of what might lay ahead. In this is the key to her success. It might be supposed that having thus made her way step by step certain limitations were su-